

Theatres to Help CWAC Drive

Sask. Inspection Chief Retires

John Anderson, chief inspector of theatres for Saskatchewan for 19 years, retired recently at the age of 73. His withdrawal from official activity brought to an end almost 35 years of government service, 26 of which were devoted to motion picture ex-

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Movies Cleared By M't'l Judge

It was expected that at the trial of young Fernand Clermont of Montreal, who killed police constable Henri Farmer, that the lawyer for the defence, Jean Drapeau, would try to put the onus of the crime on the cinema, since police interrogation revealed that

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O. R. Hanson's First Esquire Picture

First of the British Films that are now being handled by Oscar Hanson's Esquire Films is an Edgar Wallace story, "The Missing Millions." It opens at the ace house of the Premier circuit, the Hollywood, Toronto, June 5.

Two Tons of Fat From Sault Ste. Marie

Bill Chilton and Al Hartshorn, each of whom manages a Sault Ste. Marie, Ontario, theatre, with the co-operation of the Salvage Committee and the Boy Scouts managed to scrape two tons of fat renderings off the town's school kids with special performances in each house on Saturday morning. The Scouts acted as ushers and collected the valuable shmaltz.

Chilton manages the Princess and Al Hartshorn the Algoma.

Committees Appointed By War Services Executive

Canadian theatres are expected to lend the fullest assistance in the forthcoming recruiting drive of the Canadian Women's Army Corps for the addition of 6,000 to that branch of the services. The CWAC drive, part of the army recruiting campaign to begin

June 5, will come to the theatres later than that date, since preparations cannot be completed in time.

The executive officers of the Canadian Motion Picture War Services Committee met in Toronto last week to hear Brigadier James Mess present the need for theatre co-operation. Ray Tubman of Ottawa and Clair Hague of Toronto were appointed to head the War Services Commit-

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Missing



Pilot Officer Paul Cox, formerly of the staff of the Tivoli Theatre, Toronto, is missing after operations over Germany. His brother, Ralph, also formerly of the Tivoli, is overseas with the RCASC.

Laine Recovering

Jules Laine of Superior Operating, in the hospital in Montreal with pneumonia, is coming along nicely.

V-Loan Scrap Books Should Be Hurried

Some Provincial Chairmen are being held up in the judging of the scrap book contest because of tardiness in returning them. Theatre men should hurry them along.

Britain to Make Pix for Juves

An experiment in motion picture exhibition which, if successful, may have considerable effect on the problem of juvenile delinquency is the intention of J. Arthur Rank, British industry leader, to produce eight special films for showing at children's

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Entertains Mothers

J. S. Smart, manager of the Capitol, Port Hope, Ontario, invited the mothers of the town's boys and girls in the services to attend the theatre as his guests on Monday after Mother's Day.

Good Report

THE thoroughness of the annual report by O. J. Silverthorne, head of the Motion Picture Censorship and Theatre Inspection Branch of Ontario, made it possible for the press to sum up the film and theatre situation quickly. The result was wide news coverage and editorial comment. It is to be hoped that those Provinces which do not issue an annual report to the public will drop that policy. The motion picture wins much space in the press as a matter of course, a considerable amount of it being devoted to criticism. The head of a motion picture theatre and film department is the only public official acquainted with the real problems of the industry. As long as the press is interested he can provide a neutral view for its guidance.

Newspapers drawn to the subject of motion picture influence by the Silverthorne report took a reasonable view, even though the industry didn't get all the best of it.

The Toronto Globe and Mail, discussing the effect of motion pictures on juvenile delinquency, did not give movies a clean bill. But like the London Free Press and the Peterborough Examiner, the Globe and Mail used juvenile delinquency as a yardstick with which to measure the influence of motion pictures. This is the fairer way of doing it, so many reversing the process in cart-before-the-horse fashion. The conclusion is that the film is not the main reason for juvenile delinquency but could be one of the minor contributors to it.

(Continued on Page 2)

The Man in Grey

out of British studios. Margaret Lockwood, Phyllis Calvert and James Mason are starred. NOW through EMPIRE-UNIVERSAL!

is doing phenomenal business at the Eglinton Theatre, Toronto, where it's in its THIRD WEEK. This film has been described by the critics as one of the best to ever come

Report Draws Press Comment

(Continued from Page 1)

Agreeing with the Censor's statement that beyond a certain point "the problem transfers itself to the parents or guardians of the child, the manager of the theatre and the organizations of the local community," the *Globe and Mail* says that "Thus, once more, the problem of juvenile delinquency leads back to the home, the first instance."

Other Factors

"THERE are innumerable media which affect the growing child and which can contribute to juvenile delinquency," says the *Globe and Mail*. "In addition to the motion picture there are cheap magazines, the radio, and even comics in newspapers, unless great care is taken to supervise the types published. But none of those is an argument in favor of abolishing books, comics, radio and magazines."

"The films, having such a strong impact on the person viewing them, have been under greater care and supervision than the publication of magazines. But it would do no good to abolish, say, all films in which crime is dealt with because some child might try to copy the villain rather than the hero."

Social service workers, the paper points out, lay great stress upon the home and that this, together with church and school, is the greatest influence on the character of the child.

The Industry's Obligation

NEITHER the *Globe and Mail* nor the *Peterborough Examiner* agrees that the motion picture in general is what it could be.

"The Silverthorne report, meeting frankly as it does the effect on the juvenile mind of the film, serves a most useful purpose," states the *Globe and Mail*. "For there are those interested in the production and distribution of motion pictures who take the stand that it is all nonsense there can be any contribution to juvenile delinquency as a result of the kind of pictures seen by the child."

The *Peterborough Examiner* agreed that Mr. Silverthorne and his colleagues "perform their duties ably and discreetly." In an earlier editorial about the industry's fiftieth anniversary that paper called its achievements "astounding," saying "if we hope that the industry's head catches up with the rest of its body in the next fifty years, we imply no derogation of what has already been done."

Film and theatre men won't find it hard to agree with both papers.

Moral Responsibility

IT IS quite true that the artistic and intellectual development of the screen is somewhat behind its physical and technical growth. Even so, in many instances the artistic and intellectual plane of the film is above the general public. The boxoffice has proved that, the response being poor.

But film producers and exhibitors, like members of any field of endeavor, have a moral responsibility to do nothing that would depreciate the national character or impede its development. This responsibility has been served and the exceptions among industry members prove the rule. It isn't good enough to say that we give the public what it wants. The great problem is how to get the public, tastes being what they are, into movie theatres for pictures with a purpose.

Not so long ago Washington decided that war stories should be more realistic so that public complacency might be dissipated by a greater understanding of what fighting men and women go through. But the public, as well as men and women in the services, preferred entertainment films and the policy was changed. It was better to have

the people in the theatre so that they might receive the messages offered in shorter reels.

The motion picture industry, a medium of public information not supported by public funds, would be a poor courier if it could not deliver the message. What is true of war pictures is also true of films on a high plane. The public wouldn't be there when the message arrived—even if the messenger managed to carry on in spite of poor financial health brought on by his task.

Edison's Wise Words

TO Thomas Edison goes the credit for having made the most important observations regarding movies. To 600 representatives of the industry gathered to honor him on his seventy-seventh birthday, the late inventor of movies as we know them today said:

"I believe as I have always believed that you control the most powerful instrument in the world for good and evil. Whatever part I may have played in its development was mainly along mechanical lines. The far more important development of the motion picture as a medium for artistic effort and as an educational factor is in your hands."

"Because I was working before most of you were born, I am going to bore you with a little advice. Remember that you are servants of the public, and never let a desire for money or power prevent you from giving to the public the best work of which you are capable. It is not the quantity of riches that counts; it's the quality which produces happiness, where that is possible."

The fact that the Silverthorne report, though it covered one province, attracted national attention is proof of concern with the movies—a concern based on their power for good or evil. As the *Globe and Mail* said, "Public opinion has changed, and will again, the content of the films."

But let's make sure it is really public opinion, not the voice of an aggressive minority.

British Experiment

THE British motion picture industry, under the leadership of J. Arthur Rank, is threatening American leadership for post-war markets. As yet but a threat, Rank's ability and determination has caused his intentions to be taken as seriously as though they were accomplishments.

Now Rank is about to make special films for children. It is an interesting and noble experiment. There is no doubt that they will be tried in this country when available. Let's see how they make out.

It is apparent that the British motion picture is subjected to the same criticism at home. And Rank, a dynamic leader, is being called a monopolist who keeps the worthy efforts of independent producers off his screens, while presenting productions of lesser quality produced under his authority or controlled by him.

The *Toronto Evening Telegram* devoted a long editorial to British films based on Silverthorne's observations about their growing popularity.

The Silverthorne report has proved to be of great value. It brought motion picture problems and information pertaining to them before responsible judges. And they have been very fair in weighing the industry publicly.

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'Curse of the Cat People'

with Simone Simon, Kent Smith

RKO 79 Mins.
THIS ONE NEEDS STRONG ACCOMPANYING FEATURE TO PASS MUSTER; CARTER CHILD CAPTURES HONORS.

"The Curse of the Cat People" is a strange compound of the real and the fanciful that won't draw more than mild attention from audiences, which are apt to be puzzled by it all. Given a fragile story that is stretched to the breaking point, the film has chiefly in its favor a sense of tenderness induced by the fact that the main character is an abnormally sensitive young girl with an elf-like personality who lives in a dream world from which her parents have a hard time luring her. The child, as played by Ann Carter, gives the production some merit as a woman's picture.

The film is a sequel to "The Cat People," the two main players in which do encores in "The Curse of the Cat People." They are Simone Simon and Kent Smith. In the current exhibit Smith is married to Jane Randolph, and the Carter girl is their child. Miss Simon, Smith's first wife who met a tragic end in "The Cat People," appears in the spirit in this instance.

The story revolves around the effort of Smith and Miss Randolph to cure their youngster of her strange tendencies and to steer her back to normal childhood. Smith's fear is that the youngster may develop the same obsession for the supernatural that brought doom to Miss Simon in "The Cat People." Miss Simon comes back as a ghost in answer to the little girl's prayer for a friend who can understand her. Miss Simon protects the child from harm besides acting as her playmate. The association with the Simon wraith succeeds in bringing happiness to the child.

Val Lewton produced the film, while Gunther V. Fritsch and Robert Wise directed.

Miss Carter runs away with the acting honors, giving an extremely appealing performance. Miss Simon is purely decorative. Smith and Miss Randolph are routine.

CAST: Simone Simon, Kent Smith, Jane Randolph, Ann Carter, Elizabeth Russell, Eve March, Julia Dean, Erford Gage, Sir Lancelot, Joel Davis, Juanita Alvarez.

DIRECTION, Fair. PHOTOGRAPHY, Good.

'Broadway Rhythm'

with George Murphy, Ginny Simms

M-G-M 115 Mins.
LAVISH MUSICAL IS TECHNICAL COLOR TREAT; PIC PACKED WITH ACE TALENT; STUNNING GROSSES INDICATED.

"Broadway Rhythm" is a large and tasty order of entertainment, pure and simple. Mark this down as a musical that plays a sweet boxoffice tune. It has everything that a film of its type is expected to have to rate as popular diversion. Music, comedy and romance have been mixed together prodigally to make the film one of Metro's finest.

Jack Cummings has given a lavish and eye-arresting production to the screenplay of Dorothy Kingsley and Harry Clark, which is based on a story by Jack McGowan derived from "Very Warm for May," musical of Jerome Kern and Oscar Hammerstein, 2nd. He has made "Broadway Rhythm" a showman's picture—a musical in which Technicolor has been put to its finest use.

The story is unimportant and can very well be overlooked. What matters most is the display of talent staged by a cast of names that "know how." Generously spotted in the script are specialty numbers that are really big-time. Among the performers who appear in these sequences are Lena Horne, Hazel Scott, the Ross Sisters and Dean Murphy.

The story itself calls for the services of George Murphy, Ginny Simms, Charles Winninger and Gloria De Haven, not to mention several minor performers like Nancy Walker, Ben Blue, Rochester, Kenny Bowers. Murphy is a show writer and producer badly in need of a star for his new attraction. He finds her in Miss Simms, slipping Hollywood star in search of a stage vehicle.

A wealth of songs in a variety of moods makes "Broadway Rhythm" a positive delight for the younger generation. Tommy Dorsey and his band provide some swell accompaniments.

Little fault can be found with the cast or with the direction of Roy Del Ruth.

CAST: George Murphy, Ginny Simms, Charles Winninger, Gloria De Haven, Nancy Walker, Ben Blue, Lena Horne, Eddie "Rochester" Anderson, Hazel Scott, Ray Kent, Ross Sisters, Dean Murphy, Louis Mason, Bunny Waters, Walter B. Long, Tommy Dorsey and orchestra.

DIRECTION, Good. PHOTOGRAPHY, Superb.

'Three Russ Girls'

with Anna Sten, Kent Smith

UA 88 Mins.
DRAMA WITH RUSSIAN BACKGROUND FINE TRIBUTE TO SOVIET NURSES.

"Three Russian Girls" rates attention primarily as a tribute to those heroic, selfless women of the Soviet who daily face death to minister to that nation's wounded in the war against the Nazis. Its mood is somber, as perhaps serious treatment of such a subject demanded. The picture falls short of being popular entertainment since it doesn't possess enough variety, nor sufficient change of pace. The film contains several choral numbers that help considerably. They are almost the sole touch of joyousness in the production. Whatever its faults, there is one thing that cannot be taken away from the picture: it has a powerful sense of reality and that simple quality so characteristic of foreign films. Fortunately, the film offers good exploitation possibilities.

What story there is in the film has to do with the activities of a group of Russian girls who volunteer for nursing duty. Most of the action transpires in an old house near the front converted into a hospital. There the girls get their introduction to the horrors of war. A romance between Anna Sten, the chief nurse, and Kent Smith, an American test pilot shot down by the Germans while trying out a plane for the Russians, adds to the entertainment value of the production. Miss Sten gives Smith the faith needed to restore use of his limbs. Among the most effective scenes in the picture are those showing the evacuation of the hospital under Nazi bombing and the nurses' participation in the fighting against the invaders. Miss Sten ends up wounded. In the finale she and Smith, who has been called back to the States, part in the hope they will resume their romance when the fighting is over.

CAST: Anna Sten, Kent Smith, Mimi Forys, Alexander Granach, Cathy Frye, Paul Guilfoyle, Kane Richmond, Manart Kippen, Jack Gardner, Marcia Lenack, Mary Herriot, Anna Marie Stewart, Dorothy Gray, Fedor Chaliapin.

DIRECTION, Okay. PHOTOGRAPHY, Good.

Hanson to Vancouver

Oscar Hanson, head of Monogram, landed in Vancouver last week for a look at the newly-built branch office in the city.

'Chip Off the Old Block'

with Donald O'Connor

Universal 82 Mins.
MUSICAL COMEDY OFFERS SWELL ENTERTAINMENT FOR THE FAMILY TRADE; O'CONNOR A WOW.

The irrepressible Donald O'Connor finds romance again in "Chip Off the Old Block," a swell family film with a special appeal to the young people. The story gives the young performer a free rein in displaying his varied talents. O'Connor puts on a grand show with the capital assistance of Peggy Ryan and Ann Blyth among the younger element and Helen Vinson, Helen Broderick, Arthur Treacher and Patric Knowles among the grown-ups. The tempo is fast and gay throughout the footage, and the interest is maintained extremely well from beginning to end.

The story is inconsequential but always diverting. O'Connor is Donald Corrigan, a student at a private naval academy with a mind of his own. During a temporary suspension from school he meets Miss Blyth, the daughter of an acting family, and falls head over heels for her. The girl's mother (Miss Vinson) and grandmother (Miss Broderick), who have had experience with members of the Corrigan clan, try their darndest to break up the romance between the youngsters but without success, although the kids have their little misunderstandings. At the finish, Miss Blyth is on the way to a stage career and Miss Vinson and O'Connor's pop (Knowles) have revived an old romance. Most of the effective production numbers are displayed when the show in which Blyth is appearing plays a performance at Donald's school.

O'Connor and the Misses Blyth and Ryan handle the singing chores as capably as the acting assignments, with the last-named playing a friend who helps advance the romantic interests of the young lovers when she can't have the boy for herself. Nine attractive songs are shared by the trio. Several of the tunes are laugh-provoking novelty numbers.

CAST: Donald O'Connor, Peggy Ryan, Ann Blyth, Helen Vinson, Helen Broderick, Arthur Treacher, Patric Knowles, J. Edward Bromberg, Ernest Truex, Minna Gombell, Samuel S. Hinds, Irving Bacon, Joel Kupperman.

DIRECTION, Good. PHOTOGRAPHY, Good.

M-G-MEAL-TICKET!



TWO GIRLS
AND A SAILOR
GASLIGHT

ANDY HARDY'S
BLONDE TROUBLE

3 MEN
IN WHITE
MEET THE
PEOPLE

SPRINGTIME 5

Charles Boyer, Ingrid Bergman, Joseph Cotten in "GASLIGHT" with Dame May Whitty, Angela Lansbury, Barbara Everest • Screen Play by John Van Druten, Walter Reisch and John L. Balderston • Based Upon the Play by Patrick Hamilton Directed by George Cukor • Produced by Arthur Hornblow, Jr.

"TWO GIRLS AND A SAILOR" with Van Johnson, June Allyson, Gloria DeHaven, Jose Iturbi, Jimmy Durante, Gracie Allen, Lena Horne • Harry James and His Music Makers with Helen Forrest • Xavier Cugat and His Orchestra with Lina Romay • Tom Drake, Henry Stephenson, Henry O'Neill, Ben Blue, Carlos Ramirez, Frank Sully, Albert Coates, Donald Meek, Amparo Novarro, Virginia O'Brien, Wilde Twins • Original Screen Play by Richard Connell and Gladys Lehman • Directed by Richard Thorpe Produced by Joe Pasternak

"ANDY HARDY'S BLONDE TROUBLE" with Lewis Stone, Mickey Rooney, Fay Holden, Sara Haden, Bonita Granville, Jean Porter, Keye Luke and Herbert Marshall Screen Play by Harry Ruskin, William Ludwig and Agnes Christine Johnson • Directed by George B. Seitz

"MEET THE PEOPLE" Starring Lucille Ball, Dick Powell with Virginia O'Brien, Bert Lahr, "Rags" Ragland, June Allyson and Vaughn Monroe and His Orchestra • Spike Jones and His City Slickers • Screen Play by S. M. Herzig and Fred Saidy Directed by Charles Riesner Produced by E. Y. Harburg

"THREE MEN IN WHITE" with Lionel Barrymore, Van Johnson, Marilyn Maxwell, Keye Luke, Ava Gardner, Alma Kruger, "Rags" Ragland Original Screen Play by Martin Berkeley and Harry Ruskin • Directed by Willis Goldbeck

Sask. Inspection Chief Retires

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changes and theatres.

Anderson joined the provincial secretary's department in 1918 and worked as a theatre inspector under the former chief inspector, William Mackay-Ormand, and made a thorough study of his end of the business. During his time as chief inspector he supervised projectionists' examinations and made personal inspections where controversies arose between the inspectors under him and theatre owners.

The former chief inspector served the government in a number of capacities before entering the theatre field. In 1909 he joined the staff of Moosonim jail as deputy warden, moving to Wolseley as warden in 1913. When the latter place closed in 1916 he came to Regina to assume the duties of deputy warden of the Regina jail. He left the post after six months when he was appointed assistant to the director of Liquor Act prosecutions.

A tall, white-haired, pipe-smoking man, he would rather read a good book, listen to music or see a stage play than go to a movie. He has faith in the return of the legitimate theatre. "When peace comes and things are back to normal," he said, "I think the legitimate theatre will be back again."

Born at Isafjordur, Iceland, he moved to New York at the age of 17 and worked for a year on a millionaire's estate. He came to Canada after that and homesteaded north of the Qu'Appelle valley until 1909. "Those years on the homestead were the happiest of my life," he said. "The wife and I weren't rich but we had health, hard work to do and faith in ourselves and the country. What more could a man want?"

He saw his first movie in those days. "It wasn't much but we all thought it was wonderful."

Theatre safety, according to Anderson, has kept pace with changing conditions. There is a vast difference between projection rooms of 1919 and those of today. "Now they can have as many fires as they want in a projection room and the fire won't get out."

Plaza, Tilbury, Ont. Hauls in Ten Tons

Plaza, Tilbury, under manager Vannie Chauvin, hauled in ten tons of rags and papers by awarding special passes for July and August to children. A book drive for the IODE is being planned.



The Din and the Glare

Paul Maynard and Johnny Cohn are both limping. Each has a banged-up foot. They ought to work out a partnership deal on a pair of shoes. . . Bowling banquets have added to the lighter side of a light business. Twentieth Century Theatres had one at the King Edward and the Famous Players woodchoppers celebrated at Maloney's Art Gallery. The girls are envious of the little wooden men—they (the little wooden men) have the only rubber girdles in town. . . O. J. Silverthorne's annual report won national newspaper attention. He's the Ontario Chief Censor. . . The patients of Christie Street Hospital who were pictured with Roy Rogers were anxious for prints and the problem was solved by having Photo Engravers provide gratis proofs of Film Weekly's photo layout. . . Film baseball league is being formed right now. . . Syd Roth was recalling an old country doctor who had a sign on his wall suggesting that his patients pay cash. "When a man is sick," he said, "he appeals to God and the doctor. When he gets well he thanks God and forgets the doctor." True. A medical pal of mine asked his patients to clear up their debts when he enlisted. They owed him \$6,000. They remitted \$13. He hired a collection agency and ended up with \$72.

* * *

Shortie Short Short Story

The story was told the other day about a lady in a lounge room who asked a strange woman to hold her purse while she used the telephone in the next room. When she reclaimed her purse she thanked the stranger, who asked if she would do the same for her.

While the stranger was gone it occurred to the first woman that her purse had contained a ten dollar bill—and she had taken a chance on a perfect stranger. She opened her purse. The ten dollar bill was gone. She opened the stranger's purse and saw it there.

Rather than make a scene she took the ten dollar bill and when the other lady returned she handed over her purse, was thanked and left.

When she got home and into her room the first thing that met her eyes was a ten dollar bill on the dresser. She had forgotten to put it in her purse!

She doesn't even know who the other woman is and feels like an awful thief.



A scene from "Address Unknown," dramatic new Columbia hit, starring academy award winner Paul Lukas.

Shows to Help CWAC Recruiting

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tee's part in the drive.

It is expected that a film 1,000 feet in length will be made for national showing by the NFB, with a sequence featuring a movie star tagged on it. Wolfe Cohen of Warners, which company made and distributed the successful "Shining Future" for the Victory Loan, will place the experience gathered in its distribution at the disposal of whatever exchange handles the CWAC film.

To make sure that the film is produced in a manner designed to have the maximum theatre appeal, the War Service Committee has appointed a group of theatre men to act in an advisory capacity. This committee will consist of Nat Taylor, Ray Tuhman, Clair Hague and Herb Allen.

The War Services Committee's national structure, which handled the Victory Loan, will serve the CWAC recruiting purposes. Special posters will be made available and lobbies will be decorated. Wherever possible booths will be set up in lobbies and mezzanines from which CWACs will provide information. The campaign will be patterned on the USA one, in progress now, and will last several months.

The transfer of men from administration posts to overseas duty has made replacement by CWACs necessary.

P.O. Tom Dowbiggin Reported Missing

P.O. Tom W. Dowbiggin, son of Tom Dowbiggin, Paramount manager in Montreal, is reported missing after RCAF operations over Germany. He recently bagged a Nazi plane off Northern France.

He is 24 and spent two years at McGill before enlisting.

NFB Projectionists Draw \$140 Monthly

In the last issue of Canadian Film Weekly it was incorrectly stated that National Film Board projectionists earned \$140 per week with certain expenses. They draw \$140 all right—per month.

The boys wish we weren't wrong.

To Screen 'Twain'

Dr. C. Goldring, Toronto school head, has endorsed a special screening in Toronto of Warners "Mark Twain" for teachers. First time a film has had Board of Education blessing.



P R C
DELIVERS

Now Available
BE SURE TO
SCREEN THEM

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Melody

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Radio Rogues
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Eddie LeBaron's Orch.

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Flashbacks

**Mont Lanigan, Maritimes Movie Pioneer,
Paid Tribute in Halifax Daily Star**
By Jack Regan, Staff Reporter

MOVING pictures in Halifax had an anniversary last Tuesday. It was the thirty-eighth year Halligonians had been watching moving characters on the screen. It also marked the beginning of the 28-year career of Mont Lanigan.

The name Lanigan is almost synonymous with moving pictures in these parts. For if the average moviegoer had taken time out to sneak up into the projection room during the first 28 years of movies in the city, it's more than likely he would have found small, affable, Mont Lanigan behind the projection machine.

He's the daddy of projectionists in the province. He was the man who ground the projector in showing the first movie ever presented to a Halifax audience. Scene of this first movie was at the Nickel theatre on Barrington Street where the Family theatre now stands.

There were no electric-powered motors to grind out the film in those days. For a long time it was mostly Monty. He recalls that the name of the city's initial movie was "Rajah's Casket," a Pathe company drama. Monty said it was a hand-coloured picture.

The price of admission to this first moving show was as the name of the theatre implies, the trivial sum of five cents. And if Halifax citizens think that movie line-ups are only a wartime condition they are sadly mistaken. For the man-behind-the-scenes says crowds lined the main thoroughfare of the port to witness that first movie and that hundreds were turned away.

It started showing at 12 noon, Monty recalls, and he ground the hand-cranked projector until 11 at night. Work was work in those days.

THERE was quite a bit of entertainment for a nickel too. Not only did those who packed the house consistently through the first day's showing see "Rajah's Casket" but a four-act vaudeville show. Thrown in for good measure were illustrated songs.

Some of the more popular songs of the times, Monty recalls, were "Are You Coming Out Tonight Maryanne" and "Barry-jean".

The man responsible for the establishing of Halifax's first

moving picture house was the late James Gowen, then president of St. Mary's Dramatic Club. It was he who brought F. B. Keith's theatrical company to the city.

Back in the early days of movies in the city there was no Board of Censors, relates Nova



MONT LANIGAN

Scotia's first projectionist. The sergeant of the police was the censor. He customarily attended the first showing of the picture and deleted anything questionable.

Monty was the man behind the scenes all the while the Nickel theatre operated. When the Keith lease expired the late N. B. Gastonguay opened the Orpheus and Mr. Lanigan, projectionist extraordinary, moved with Mr. Gastonguay to operate the projection machine at the latter theatre.

"Dante's Inferno" was the opener at the Orpheus. It was there that the first motor-driven projection machine was used in the city, according to Monty.

FROM the Orpheus, Monty moved as chief projectionist to the Empire theatre on Jacob street. They opened with the picture "Land of Evangeline". The Empire was shaken up by the explosion and Monty thence went to the Casino. There he operated with Tom Daley under the management of R. J. MacAdam.

The Majestic, where the Capitol theatre is today, was Monty's next stop. There he worked with

20th-Fox, Rank In Empire Deal

Details of the deal between Twentieth Century-Fox and J. Arthur Rank reveal an agreement on British Empire production and distribution.

Twentieth Century-Fox will distribute Rank's films in the USA, Australia and South Africa. In conjunction with Rank, Fox will produce films in England. They will be distributed alternately by Fox and Eagle-Lion.

Fox, Rank and General Cinema Finance Corporation will be equal partners in Fox-purchased Loew's holdings in Metropolis & Bradford Trust. Spyros Skouras, head of Fox, will be placed on the British-Gaumont board of directors along with Larry Kent.

Rank will ask the shareholders of British-Gaumont to remove the rule which restricts voting on ordinary shares to British subjects.

J. Kane who is still operating at the Casino theatre.

Monty, like Old Man River, kept rolling along. The Strand theatre on the site of the present day Garrick signed up the man with so many years experience. From there he went across the street to Ackers theatre.

It was one Monty Lanigan who set up the first projection machine across the harbor in Dartmouth at the Royal theatre operated by Reg. Walker.

Monty recalls that it was at the Community on Gottingen street where he first operated talkies.

STRANGELY enough the man who for 28 years made movies his whole life, today only rarely attends the pictures. Monty agrees that the improvement in the motion picture industry is amazing.

He thinks some of the pictures of the "old days" were better than some of the moderns. He is proud of the fact that during all his years in the projection room he has never had a fire.

Monty is not very talkative, he's modest but when you finally prevail upon him to tell you about the "old days" a glint comes in his eyes and a smile creases his countenance. Movies is his subject and he knows it well.

The writer came across him at City Hall and a more popular fellow would be hard to find. It seems as though they all know Monty and Monty knows most of them. Fellows who were young when he was in his prime still say to him "You know your face seems familiar." Monty just smiles.



"MOVIE OF THE MONTH!"
—Parents Magazine



"ORCHIDS!"
—Walter Winchell



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SHOW MEN
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THE Paramount Picture

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PLAYING TIME IS
THE ORDER OF
THE DAY WITH
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Vol. 3 (ADVT.) The Lowdown on the Production and Distribution of the Best Shows in Town! No. 6

Columnist Praises 'Going My Way'

This is part of a double column story written by a Boston columnist whose articles appear in twenty leading Metropolitan newspapers across the United States.

By BILL CUNNINGHAM

When the lights went up in the projection room, it was obvious that everybody had been crying a little. My right eye had been leaking out of the outside corner. . . I tried to get it wiped before the lights came on, but the best I could do was a sort of alippery smear with the thumb.

It was the preview of a movie—Bing Crosby's new one. The name is "Going My Way." It's a happy little story, but here and now is the prediction that it's going to be one of the smash hits of the year, if not of all time. That's what they thought they were making—a happy little story—but when the hardboiled of Hollywood ran it through at the finish, they evidently felt like those English farmers who swear that they saw the Cross of Christ shining clear in the sky during a recent air raid.

This remarkable picture, in which Bing Crosby plays the part of a young Roman Catholic priest, plays it boyishly, athletically and musically, hit them so hard that the awe was almost holy. They pulled it out of the release lists, rushed it overseas to our fighting men and will release it carefully, and even reverently, all over this country at later dates. It'll be playing your town soon. If you see it, I will guarantee that you'll feel good for a week, and although there isn't a sad moment in it if you can sit through it without reaching for a handkerchief, you'd better see a doctor, for something you need, and used to have, is missing. . .

There ought to be a special corner in the subterranean hot-spot for people who tell you how it all comes out, and that's no intention of this current thesis. But there's not even a moral law against telling how it begins.

Bing, as Father Chuck O'Malley, is sent as curate to St. Dominick's, a run-down parish in the New York slums. . . He promptly scandalizes his new superior by appearing in a sweat shirt and later the baseball uniform of the St. Louis Browns, by singing old school songs over the telephone to his old pal, Father O'Dowd (Frank McHugh), by spilling pipe ashes on the floor, by hopping a hedge in his clerical attire, and by playing popular music on the piano with a boogie-woogie left hand. In fact, old St. Dominick's hadn't received such a jolt in 40 years. . .

And that's all it is, but out of it comes two characterizations you won't forget for a long time, and a new career. The two characterizations are Barry Fitzgerald's Father Fitzgibbon and Bing's Father O'Malley. The new career is Crosby, as a serious actor. He sings in this one. He sings "Silent Night" and "Adeste Fideles" for the first time on the screen. . .

But it's his serious acting that is the picture's revelation. This so impressed the producers that the King of Crooners has been signed to a new ten-year contract, without the usual options. The voice undoubtedly will be used as long as it lasts, but this picture found something new in the man.

And if you wonder why I'm spilling over about a piece of commercial screen fare, the first reason, I reckon is, because I have known Crosby, off and on, through the years, from the days when he was merely one-third of a slap-happy male trio, carolling the likes of "Mississippi Mud" as a filler-in with Paul Whiteman's band. . . I knew him when he had nothing and after he had everything, and he was just the same guy. . . There's nothing you can do but cheer for a guy like that, and wish that the world had more like him.

But the other, and maybe greater, reason is that we need such emotions as this picture brings. The clean, the decent, belief in God, respect for ideals, sympathy, kindness and the application of common sense to whatever perplexes us. It's no compliment to the human race that even hardened sinners creep closer to religion in time of great trial. The craven turn holy when scared. The national trend in this line is marked by emphasis in writing, in the movies, the radio, on sacred and serious themes. We're seeing a lot of movies featuring the religious motif. We'll see more.

"Going My Way" undoubtedly falls within this general category, and may have come out of that type of reflection at the source, still probably it would have made its appeal in any sorts of times, and, possibly, too, if the actors had worn different sorts of habits.



Barbara Stanwyck returns to the Paramount roster to take her place alongside Fred MacMurray and Edward G. Robinson in "Double Indemnity."



Sixteen-year-old Diana Lynn, who, with Betty Hutton and Eddie Bracken, helped to make "The Miracle of Morgan's Creek" the funniest picture in the last decade, duplicates her fine performance in "Our Hearts Were Young and Gay."



Paulette Goddard's latest picture for Paramount is "I Love a Soldier," in which she has for leading man Sonny Tufts—the fighting Marine in "So Proudly We Hail." Paulette dresses in official welders' garb for her part in the picture—at the request of the Safety Council.



Marjorie Reynolds, next to be seen in "Bring on the Girls," in which she appears with Veronica Lake, Sonny Tufts, Eddie Bracken, Johnny Coy and a host of others. This is a Technicoloured musical about the world's richest young man.

WATCH FOR
PARAMOUNT'S
TWENTY-FIFTH
CANADIAN ANNIVERSARY

Poll Suggestion Made by Bloom

"Not knowing the rules governing the inclusion of pictures in Film Weekly's poll of Canadian critics and exhibitors," writes Dewey Bloom, Canadian promotion representative of MGM, "I am unable to submit any suggestions for improving this method of determining the favorite pictures of Canadian critics and audiences."

"It is evident, however, that if the votes of subsequent run theatres are to be given equal standing with first run theatres, only those pictures should be included in each yearly poll that have been generally shown in first run theatres at least three months prior to the closing of the voting."

"An alternative would be to have a separate poll of first run theatres."

"'Lassie Come Home' is an example of a picture that was released in the last three months of 1943 and ought to be included in the voting to end September 30, 1944. It is now playing in suburban theatres."

It is possible that the polling method might work out to the occasional disadvantage of some picture. That is hard to judge. It is more likely that the voting is generally correct. A separate poll of first and sub runs might easily provide different leaders, most ballyhoo being usually aimed before first runs. The general vote provides an overall picture of popularity. Should hot weather releases receive special consideration? A hot weather release in a first run house is a cool weather film later.

Certain outstanding pictures may not get the playing time they deserve because the exhibitor prefers not to meet the terms. There are many factors which can't be governed. The general accuracy of the poll has been admitted.

In the case of "Lassie Come Home," a strong boxoffice film which was not rated in the 1943 poll, it is probable that it will be a good contender in the 1944 poll. Though released three months before the year's end, it did not reach the sub runs until after the beginning of 1944. The number of big city first runs is minute compared with later first runs in small towns and with sub runs.

We would like to hear your opinions on Bloom's suggestion. However, balloting must be a simple process to obtain co-operation.

Deseronto June 1st?

It is hoped to have the new theatre at Deseronto, Ontario, open on June 1st.

MGM to Britain In Big Way

MGM, which made news when it announced a deal with Sir Alexander Korda to handle British production, meant every word of it. The company recently formed MGM London Films and paid over \$1,000,000 for 108 acres at Elstree to establish a studio. The first of the million dollar pictures is well under way. It will spend \$140,000,000 dollars in the next ten years for British production.

With Sir Alexander Korda is Ben Goetz, USA executive, who convinced MGM to make outstanding productions in Britain instead of the quickies being turned out to meet the quota law. There will be regular moving back-and-forth of talent and technicians of both countries.

There seems to be some agreement growing in the dispute be-

tween Britain and the USA for world film markets. J. Arthur Rank and American companies joined together financially in British operation and though Rank has announced his own exchanges in the USA for the future, ten of his films will be distributed by one of the big companies.

With USA companies producing in England and Rank distributing in America, the problem of distribution may fall into acceptable divisions to all parties. Rank has also set a production deal with Fox in Britain, in which his studios will provide facilities.

M't'l PRC Looted

PRC branch office in Montreal has been burgled twice in two weeks, losing \$400. Empire Theatre was also robbed of \$20.

Kelly, Richards Sick

Grad Kelly, Warners Montreal salesman is sick at St. Mary's. So is Oscar Richards, Belmont Theatre, Montreal, who is at the Jewish General Hospital.

Barney Cohen Back

Barney Cohen, former Emp-U booker in Montreal until he joined the RCAF, is returning to the business.



COL. JOHN A. COOPER

Retirement as spokesman for Canadian 35 mm. distributors after 23 years did not mean separation from the busy world to Col. John A. Cooper, a man with many and varied interests.

Col. Cooper, who now represents the Dominion's 16 mm. distributors, is also president of the Canadian Fire Prevention Association and in the latter capacity officiated at the annual meeting of that body in Winnipeg on May 22.

During his visit to Winnipeg Col. Cooper was also one of the honored guests at the 40th anniversary dinner of the Canadian Club, he being one of the founders of the Toronto branch.

On May 23 he was the guest speaker at the luncheon of the Kiwanis of Winnipeg.

Col. Cooper is executive secretary of the Musical Protective Society of Canada and still keeps up his activity for the Red Cross, as a member of its national council.

Movies Cleared By M't'l Judge

(Continued from Page 1)

Clermont had attended a movie earlier. This last piece of information caused the mayor to publicly denounce motion pictures.

Judge Wilfred Lazure did not agree with Mr. Drapeau and in his charge to the jury pointed out that murder and other crimes were being committed long before movies were invented. He also told the defence lawyer, who asked for a manslaughter verdict, that he was contradicting himself because if the movies were responsible, the accused was not. He said further that not movies were on trial but the accused.

The verdict was "Guilty of Murder," with a recommendation to the clemency of the court.

The film seen by Clermont was not even an "action" one. Mr. Drapeau did not say that Clermont had no doubt attended movies in schools and parish halls to which, unlike commercial theatres, children under 16 are admitted. These movies are sponsored by the church and are the same as shown in commercial theatres.

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